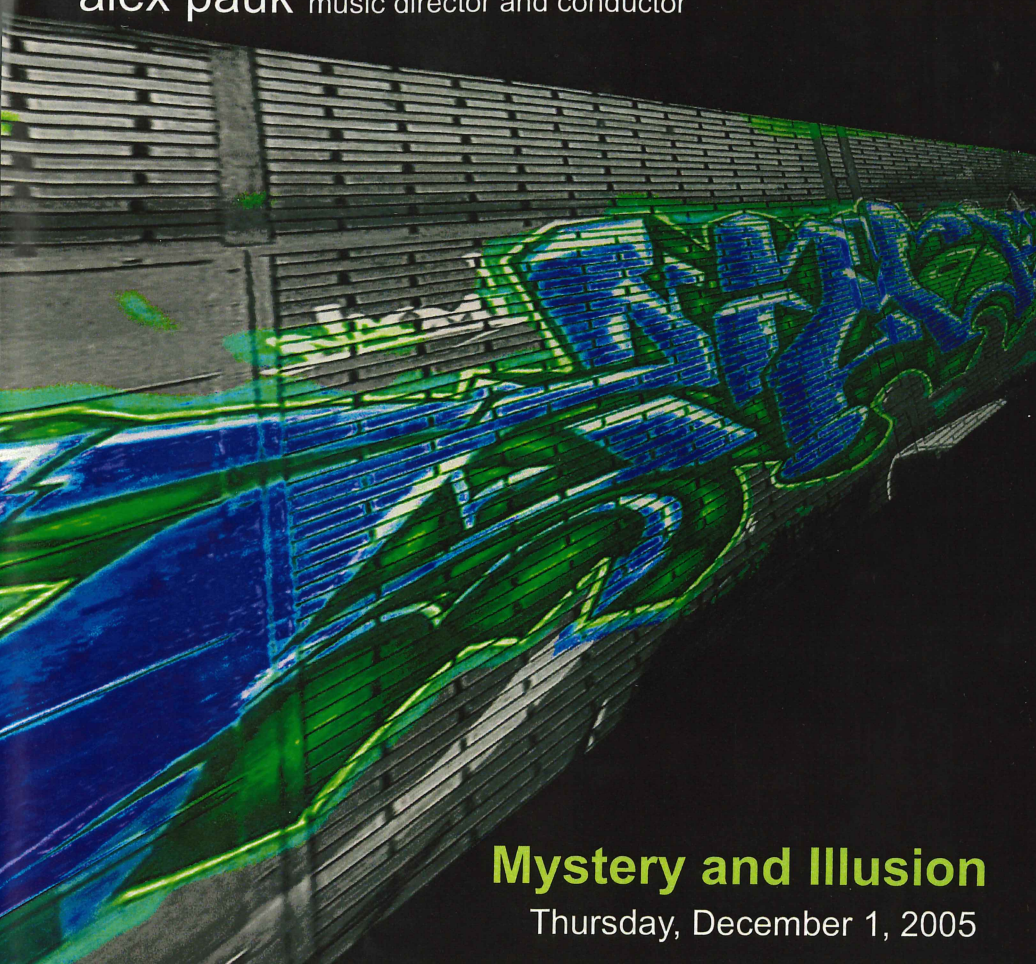


ESPRIT ORCHESTRA

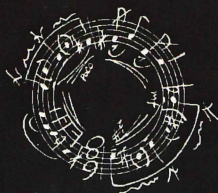
05/06 SEASON

alex pauk music director and conductor



Mystery and Illusion

Thursday, December 1, 2005



esprit orchestra

explore
THE NEW CENTURY

Metropolitan United Church, 56 Queen Street East

Esprit Orchestra Thursday December 1st, 2005
Alex Pauk Music Director & Conductor

Flute/Piccolo

Douglas Stewart
Christine Little Ardagh
Maria Pelletier

Oboe

Lesley Young
Hazel Nevin Newton
Karen Rotenberg
(also English Horn)

Clarinet

Max Christie
Richard Thomson
(also bass clarinet)
Greg James
(also eflat clarinet)

Bassoon

Jerry Robinson
William Cannaway
(also contra)
Steve Mosher

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Piano

Stephen Clarke (also celeste)
Jeanie Chung

Pipe organ

David Swan

Trumpet

Robert Venables
Norman Engel
Anita McAlister

Trombone

Robert Ferguson
David Archer

Bass Trombone

Herbert Poole

Tuba

Douglas Purvis

Harp

Erica Goodman
Janice Lindskoog

Percussion

Blair Mckay
Trevor Tureski
Ryan Scott
Mark Duggan
Graham Hargrove

Violin 1

Fujiko Imajishi
Concertmaster
Anne Armstrong
Lynn Kuo
Corey Gemmell
Elizabeth Johnston
Valerie Sylvester
Sonia Vizante-Bucsa
Nancy Kershaw
Jayne Maddison

Violin 2

Dominique Laplante
James Aylesworth
Michael Sproule
Louise Pauls
Stephanie Soltice
Hiroko Kagawa

Viola

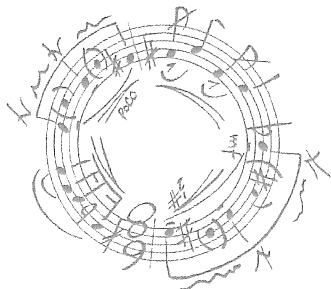
Bev Spotton
Rhyll Peel
Kathy Rapoport
Johann Lotter
Tony Rapoport
Nicholas Papadakis

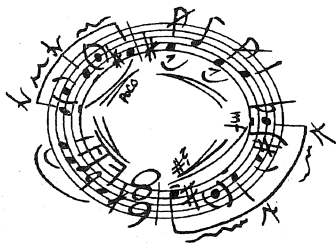
Cello

Paul Widner
Elaine Thompson
Marianne Pack
Andrew McIntosh
Olga Laktionova

Bass

Tom Hazlitt
Robert Speer
Peter Pavlovsky
Hans Preuss





esprit orchestra

Alex Pauk, Music Director & Conductor

Thursday December 1st, 2005

Metropolitan United Church

9:00 p.m. CONCERT

Robert Aitken - Guest Conductor

David Swan - Piano, Organ

PROGRAMME

Hommage à Vasarely

John Rea

*Ice Field, Spatial Narratives for
Large and Small Orchestral Groups*

Henry Brant

(2002 Pulitzer Prize Winner)

The Unanswered Question

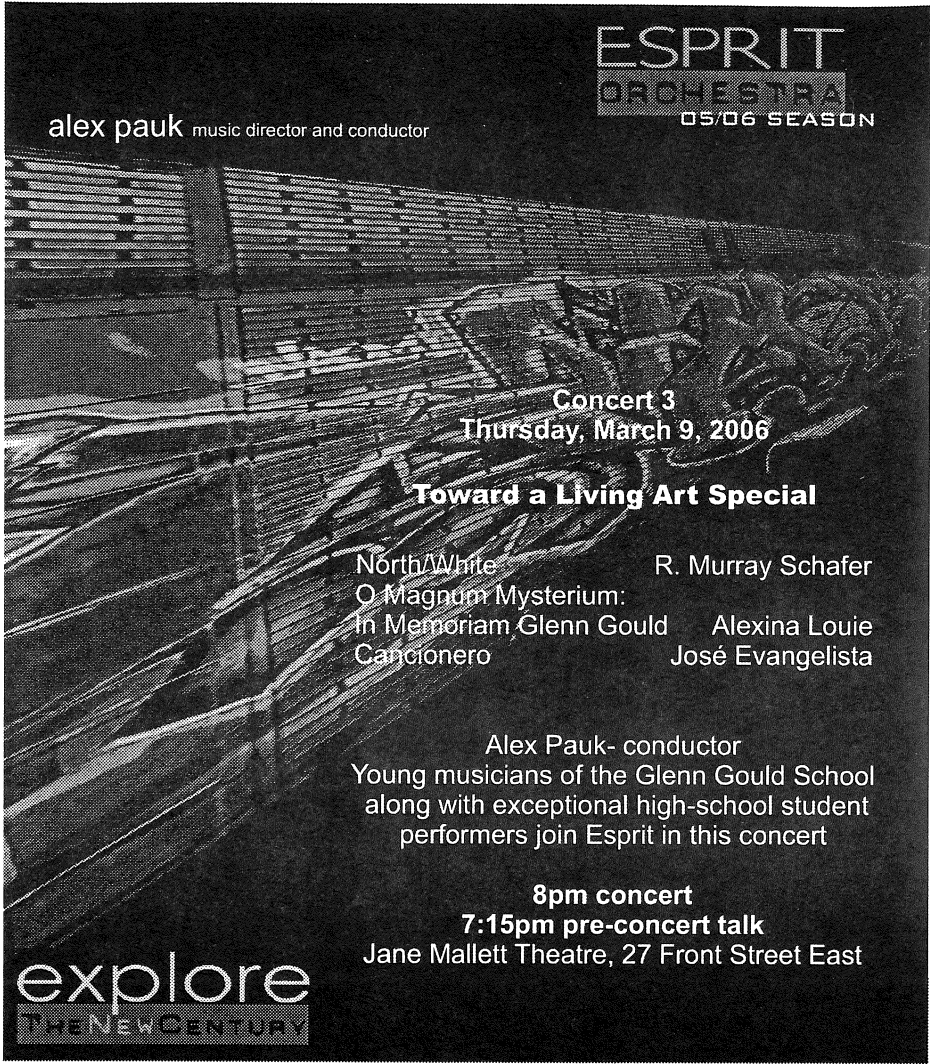
Charles Ives

INTERMISSION

*Postludium, a Symphonic Poem
for Piano and Orchestra*

Valentin Silvestrov

This concert will be broadcast by *Two New Hours* on **CBC Radio Two (94.1)** Canada's National new music program with host **Larry Lake** on Sunday, March 19th, 2005 from 10:00pm to midnight.



alex pauk music director and conductor

ESPRIT
ORCHESTRA

05/06 SEASON

Concert 3
Thursday, March 9, 2006

Toward a Living Art Special

North/White

R. Murray Schafer

O Magnum Mysterium:

In Memoriam Glenn Gould

Alexina Louie

Cancionero

José Evangelista

Alex Pauk- conductor

Young musicians of the Glenn Gould School
along with exceptional high-school student
performers join Esprit in this concert

8pm concert

7:15pm pre-concert talk

Jane Mallett Theatre, 27 Front Street East

explore
THE NEW CENTURY

ALEX PAUK

MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours (including Calgary Winter Olympics Arts Festival 1988, Western Canadian Tour 1998, and Montréal/Nouvelles Musiques Festival 2005) and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble (some including electroacoustic sound), the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment (images of nature and the Cosmos) and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra* (Erica Goodman harp), *Concerto for Two Pianos and Orchestra* (Duo Turgeon pianos) and *Flute Quintet* (Robert Aitken flute with Cuarteto Latinoamericano). Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

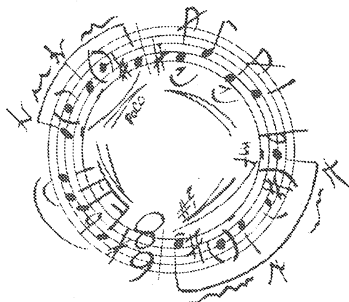
ROBERT AITKEN GUEST CONDUCTOR

Born in 1939, Kentville, Nova Scotia, Robert Aitken received his earliest training in composition from Barbara Pentland. He later enrolled at the University of Toronto, where he completed undergraduate and graduate degrees under the supervision of John Weinzwieg (B.Mus. 1961; M.Mus. 1964). Since then, he has completed commissions for a number of prestigious organizations, including the National Arts Centre Orchestra, the CBC, the National Youth Orchestra, the York Winds, IRCAM, the Elmer Iseler Singers, the Société de Musique Contemporaine du Québec, and New Music Concerts. These and other works are available in editions published by Universal, Salabert, Ricordi, and Peer Music.

In addition to his busy career as a flautist, Aitken has served as Professor of Flute at the Hochschule für Musik in Freiburg, Germany (1988-2004), and as Artistic Director of the Banff Centre's Advanced Studies in Music Program (1986-89), Toronto's New Music Concerts (1971-present), and Music at Shawnigan (1981-1990). Aitken counts more than 40 recordings to his credit, and is the dedicatee of works by such notable composers as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, and Bruce Mather. As both a composer and flautist he has garnered the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. Recently named Chevalier de l'Ordre des Arts et des Lettres by the government of France, Aitken was presented with a Lifetime Achievement Award from the National Flute Association (USA) in 2003.

After completing his studies in flute with Nicolas Fiore in Toronto (1955-59), Robert Aitken was appointed principal flute of the Vancouver symphony the youngest musician to hold such a position in the history of the orchestra. He later served as second flute player for the CBC's Radio Orchestra and the Toronto Symphony (1960-64). Aitken studied with Marcel Moyse intermittently and over a period of nine years in Vermont and Europe, and considers Moyse's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), André Jaunet (Zurich), and Hubert Barwähser (Amsterdam).

Aitken has received prizes from the Concours international de flûte de Paris (1971) as well as the Concours international de flûte pour la musique contemporaine in Royan, France (1972). He has given masterclasses in a number of countries, including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden, and the United States.



JOHN REA COMPOSER

Born in 1944 in Toronto, John Rea leads a triple career as composer, teacher, and concert producer. Recipient of many awards, he has been frequently commissioned, and has written works in several genres: chamber music, music-theatre, electroacoustic music, and compositions for large ensemble such as orchestra, ballet, choral, and opera. He studied composition at Wayne State University, the University of Toronto and at Princeton University, where he earned a doctorate in 1978.

Among his creative projects (with their premieres) over the last few years: *Sacrée Landowska*, music theatre (Montreal, 2001); *Music, according to Aquinas*, for chamber choir 12 voices, two clarinets and cello (Vancouver, 2000); the incidental music for the play *Urfaust* tragédie subjective (after Goethe and Pessoa) for Théâtre UBU (Montreal/Weimar, 1999); a septet, *Plus que la plus que lente* for the Ex Novo Ensemble (Venice, 1998); a reorchestration for 21 musicians of Alban Berg's opera *Wozzeck*, for the Nouvel Ensemble Moderne (Banff/Montreal, 1995; this new orchestration is published by Universal Edition, Vienna); *Alma & Oskar* (melodrama from beyond the grave), for voice and piano, written for the National Competition for Young Performers of the Canadian Broadcasting Corporation (Ottawa, 1995; the version for two voices and orchestra was premiered in Toronto, 1996); *Zefiro torna*, for the Esprit Orchestra (Toronto, 1994); *Einer nach dem Andern!*, for chamber orchestra (at the Festival de Liège, Belgium, 1994); *Débâcle*, for the Nouvel Ensemble Moderne, (Radio-Canada television network program, "Les Beaux Dimanches"; 1993); *Canto di Beatrice*, for two sopranos and two cellos (Italy, 1992); a staged melodrama, *Une Fleur du mal*, for soprano Marie-Danielle Parent, clarinet, cello and percussion (Montreal, 1992); a string quartet, *Objets Perdus*, for the Arditti Quartet (Toronto, 1992); this work earned for John Rea Canada's governor-general prize (Prix Jules-Léger) in 1992, a prize he had previously won.

In 1979-80, John Rea lived in Berlin, and in 1984 was named composer-in-residence at Mannheim. Elsewhere in Germany, performances of his music have taken place in Cologne and Stuttgart. His compositions have also been presented in a number of important events around the world such as the New Music America Festival in Philadelphia; L'Itinéraire and the Festival Musica in France; in Hungary; the Festival de Liège in Belgium; at the Holland Festival as well as at the Festivals of the Society for Contemporary Music (ISCM) in Denmark, Canada, and Sweden.

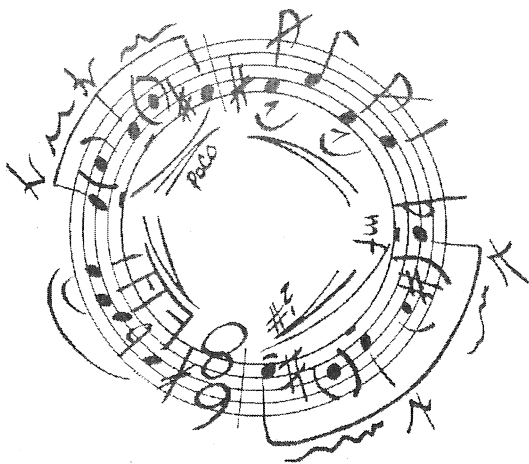
Besides his activities as a composer, John Rea has lectured and published articles on 20th-century music and, since 1973, has taught composition, music theory and music history at McGill University where he was Dean of the Faculty of Music from 1986 to 1991. Rea was also a founding member of the Montreal new music society, Les Événements du Neuf (1978-1989). He also currently serves on the editorial board for the French-language new music journal, *Circuit*, and is on the artistic/programming committee of the concert organization, Société de musique contemporaine du Québec (SMCQ).

HENRY BRANT COMPOSER

Henry Brant is considered to be one of the principal pioneers of 20th Century spatial music, writing work in which the planned positioning of the performers throughout the hall, as well as on stage, is an essential factor in the composing scheme. Born in Montreal in 1913, he moved to New York in 1929, and spent the next 20 years composing and conducting for radio, film, ballet, and jazz groups, while also composing experimentally for the concert stage. In his 76 years of composing, Brant has garnered major international recognition, including numerous awards and accolades ranging from two Guggenheim Fellowships, the Prix Italia (being the first American to win this award), and the American Music Center's Letter of Distinction, to major international retrospectives of his work and the designation of a Henry Brant Week in Boston by Mayor Kevin White.

Brant's spatial music has been widely performed and recorded in the U.S. and Europe, and his long career has been recognized by numerous awards and honors, most recently the 2002 Pulitzer Prize in Music for *Ice Field* (2001).

Brant's work has spanned the spectrum of styles and genres from tone poems and chamber music to ritual oratorios and symphonies. The 1984 work *Fire in the Amstel* is written for four boatloads of 25 flutes each, four jazz drummers, four church carillons, three brass bands and four street organs. A more recent work *Millennium 2* calls for a 35-piece brass orchestra, jazz combo, percussion ensemble, gospel choir, gamelan ensemble, bluegrass group, boy's choir, three pianos, organ and ten vocal soloists. At age 93, Brant remains a dynamic and prolific figure in modern music.



CHARLES IVES COMPOSER

Born in Danbury, Connecticut on 20 October 1874, Charles Ives pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives's vast output has gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought a highly personalized musical expression through the most innovative and radical technical means possible. A fascination with bi-tonal forms, polyrhythms, and quotation was nurtured by his father who Ives would later acknowledge as the primary creative influence on his musical style. Studies at Yale with Horatio Parker guided an expert control over large-scale forms.

Ironically, much of Ives's work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. The conductor Nicolas Slonimsky, music critic Henry Bellmann, pianist John Kirkpatrick (who performed the *Concord Sonata* at its triumphant premiere in New York in 1939), and the composer Lou Harrison (who conducted the premiere of the *Symphony No. 3*) played a key role in introducing Ives's music to a wider audience. Henry Cowell was perhaps the most significant figure in fostering public and critical attention for Ives's music, publishing several of the composer's works in his *New Music Quarterly*.

In 1947, Ives was awarded the Pulitzer Prize for his *Symphony No. 3*, according him a much deserved modicum of international renown. Soon after, his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world's leading performers and musical institutions.



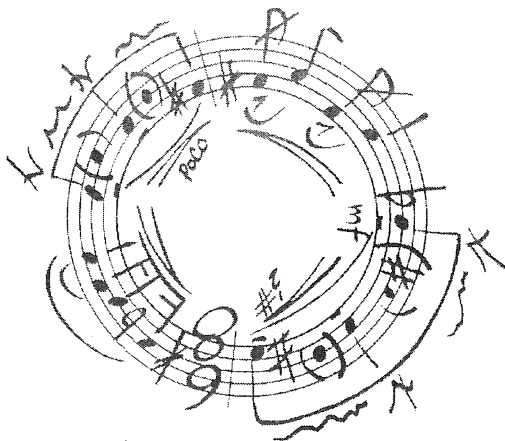
VALENTIN SILVESTROV COMPOSER

Valentin Silvestrov was born in 1937 in Ukraine. He studied piano at the Kiev Evening Music School (1955–58), and composition, harmony and counterpoint at the Tchaikovsky Conservatory in Kiev from 1958 to 1964. Silvestrov was alert from the outset to new compositional approaches, and an individual lyricism and melodic feeling have been hallmarks of his work through all periods of his artistic development, irrespective of musical styles or systems employed. Together with Leonid Grabovsky, he counts as the leading figure of the “Kiev Avant-garde”, which by 1960 was experimenting with 12-tone and aleatoric music and music theatre, in contradistinction to the generally conservative mood of Ukrainian composition.

His early work was briefly heard outside the Soviet Union in the late 1960s: Bruno Maderna conducted Silvestrov's Third Symphony in Darmstadt in 1968, and Boulez presented his work in one of the Domaine Musical concerts. By this point, however, Silvestrov was already distancing himself from dominant trends in modern music.

In 1969 Silvestrov re-evaluated the meaning of his music, as he examined the relationship between historical culture on the one hand and the magical, primitive and perpetual dimension of inspiration on the other. “This is where Silvestrov's music takes a highly interesting and distinctive turn. It becomes impregnated with a slow expressive confidence and exhibits greatly prolonged melodic lines” (Frans C. Lemaire).

Silvestrov was one of the first composers from the former Soviet Union to cast aside what might be called the “conventional” gestures of the avant-garde, as well as any sense of formulaic “experimentalism”. As he has perceptively noted, “the most important lesson of the avant-garde was to be free of all pre-conceived ideas particularly those of the avant-gerde”. This perspective led to the development of an idiom which Silvestrov would eventually come to call “metaphorical style” or “meta-music”.



HOMMAGE À VASARELY

JOHN REA

Hommage à Vasarely has for its inspiration the lines and networks, grids, superimpositions and transparencies, and optical-kinetic illusions often experienced in the art works of the great painter and designer. Played without a pause, the composition is divided into five sections.

This composition is designed to be seen during performance as much as it is of course to be heard. For, although the score and its contents do appear to be conventional, they actually comprise a kind of code whose primary task it is to propel undulations of sound-masses about the concert stage, a phenomenon observable by the audience. Thus, every tone, motive, and phrase etc. in the score indicates as much (if not more) about its position in the space delimited by the orchestral disposition, as it does about its very self, that is, about its position inside this work as a piece of music.

One way to understand this situation perhaps is to imagine that the concert stage is a large television screen whose scanning lines (there are only twelve however) travel vertically rather than horizontally. Thus, after the first thirty measures of music or so, some “images” begin to make themselves apparent. After about seventy measures, the transmission of the abstract patterns seems to be well under way as the images dash back and forth smoothly across the screen.

Another though less evident way to visualize the affair is to think of the score as if it were a photographic negative. Only in performance with an audience experiencing the shapes moving through, or better above, the orchestra does the composition become truly positive black and white so to speak. Consequently, careful attention would have to be taken with the placement of microphones for example when preparing the work for broadcast performance, a stereophonic version being the only genuinely representative one.



ICE FIELD, SPACIAL NARRATIVES FOR LARGE AND SMALL ORCHESTRAL GROUPS

HENRY BRANT

Ice Field, a spatial composition for 60 musicians arranged throughout the concert hall and organ, draws on the organ's most atypical sounds as well as its clear and ever-present directionality. Brant is famous for his spatial compositions and *Ice Field* is an effective and convincing demonstration of the composer's mastery of directionality and separation as musical resources. Brant himself considers it his most successful spatial utilization of the forces of the orchestra. Brant's mastery of the antiphonal potential of such an arrangement is legendary. His music is not only delightful is humorous, clever, even hilarious, and completely professional in its craftsmanship. Something so enjoyable, so engaging, and so well-crafted cannot possibly be "serious."

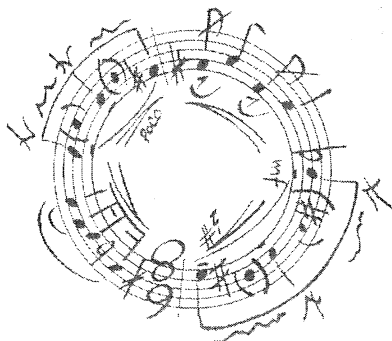
Brant is one of a long line of composers who has sought to expand the notion of counterpoint following the imitative contrapuntal mastery of J. S. Bach.

Brant's spatial arrangement in *Ice Field*, far from being a gimmick, is the vehicle for a radical new kind of counterpoint not only a counterpoint of groups and timbres, but a counterpoint of styles. He modestly attributes this idea to Charles Ives, in his pioneering masterpiece *The Unanswered Question*.

At first the listener may find pleasure in "following the bouncing ball" of sound as it shuttles about the hall. But if one takes the effort to relax the ears and hear not directionality but simultaneity, one finds oneself in the middle of a complexity all the more remarkable because of its complete clarity and comprehensibility.

There are a series of fourteen rhetorical passages which present a thematic conception as one would present a topic for debate. The presented conception is considered from several points of view (directions, combinations) and brought to some sort of conclusion after which the composer moves on. *Ice Field* has very long sections, very short sections, and many other durations in between. Its proportions are as original as all of the other aspects of the work.

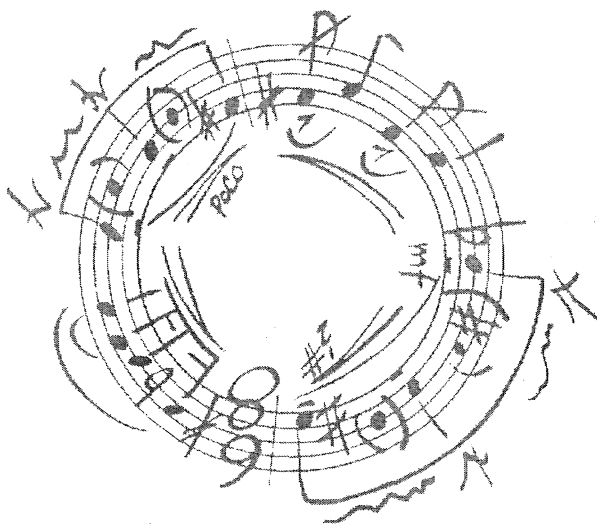
Commissioned for Michael Tilson Thomas and the San Francisco Symphony by OTHER MINDS with a grant from the Rockefeller Foundation's Multi-Arts Production Fund



THE UNANSWERED QUESTION

CHARLES IVES

The strings play very softly throughout with no change in tempo. They are to represent "The Silences of the Druids Who Know, See and Hear Nothing" The trumpet intones "The Perennial Question of Existence", and states it in the same tone of voice each time. But the hunt for "The Invisible Answer" undertaken by the flutes and other human beings becomes gradually more active, faster and louder through an *animando* to a *con fuoco*. This part is not always played in the exact time position. It is played in somewhat of an impromptu way; if there be no conductor, one of the flute players may direct their playing. "The Fighting Answerers", as the time goes on, and after a "secret conference", seem to realize a futility, and begin to mock "The Question" the strife is over for the moment. After they disappear, "The Question" is asked for the last time, and "The Silences" are heard beyond in "Undisturbed Solitude."



POSTLUDIUM

VALENTIN SILVESTROV

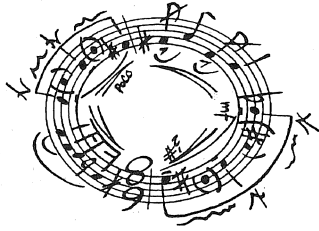
Postludium, a “symphonic poem for piano and orchestra” is a work of density and compositional coherence. Silvestrov employs tonal and expressive material, not repetition but re-petition. Reminiscence and recollection also figure in his work, with quotation-like intimations of retrieved memory creating oscillations between old and new, alien and own, past and future.

Postludium was composed in 1984, several years after chamber works of the same name, among them *Postludium DSCH* for soprano, violin, cello and piano (1981). The allusion is to the initials of Dmitri Shostakovich, a formative artist in Silvestrov's pantheon, whose serene late style frequently resonates in Silvestrov's own musical language. As a programmic gesture, Silvestrov's use of term *Postludium* transcends the recapitulating or even resignedly nostalgic “epilogue”. Here *Postludium* seems charged with the grandeur of an expressive gesture taken to and past its extreme.

The piece begins with a sort of “Big Bang”, a forte explosion as jolting as a rock crashing into water and churning up the liquid element over an extensive area for a prolonged period. It is almost as if the initial shock were enough to generate energy for an entire twenty-minute piece. The original event is followed by an ebbing away into eternity, a never-ending reverberation. This could be read as a very precise fulfillment of the principle of the postlude as a vast echo of a single, abruptly occurring sound. In the aftermath, immense potential for excitement makes itself felt, and above all in later piano phrases there are also quotation-like evocations of tonal music or children's songs transformed by memory. The dynamics of subsidence lead ever further into silence – a sensitive pacification vulnerable to the merest whisper, gradually awakening the impression of emptiness submerging itself in the conscious.

Though the piano writing is monophonic throughout, there is no singing line, but swirling, cascading textures. This enables the piano to articulate itself as an individual, subjective “voice”, but also as the medium of a sort of alienation, as if someone were speaking, not directly or in the appellative, but in an aside and as if in a dream. Perhaps the unique quality of the diction derives from the communicating subject being shown at the eternal moment of self-renunciation. More than ever, the orchestral sonorities are neither counterpart nor partner in dialogue, but complement, enveloping and enfolding the pianistic monologue, giving spatial dimension to the soliloquy and providing the nameless place for its peaceful self-annihilation or elevation.





esprit orchestra

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esprit orchestra

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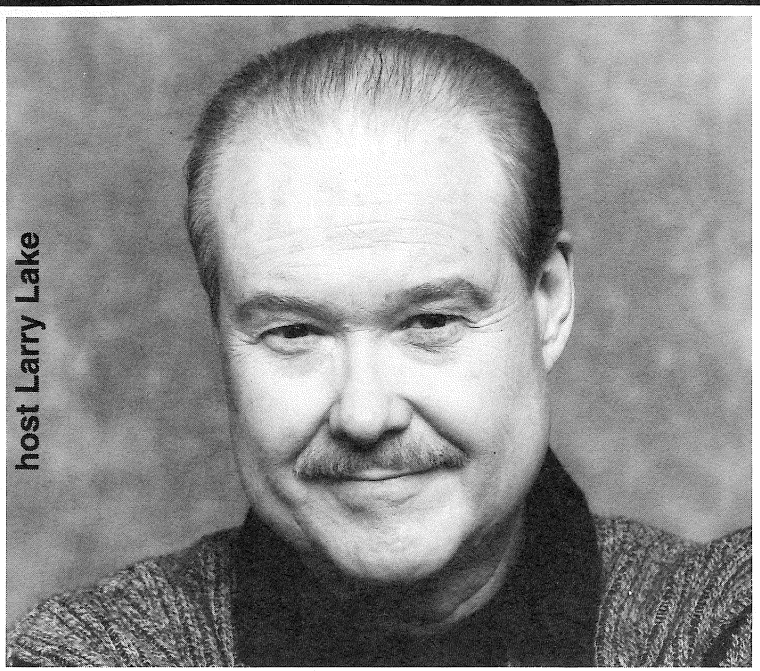
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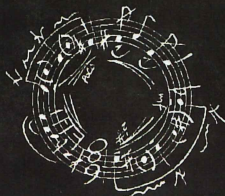


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